

Supplements Nos. 1, 2 & 3.

GEO. MÉLIÈS of Paris.

Cinematographic-Films, Life Moving Pictures, Comical, Magical,
Mystical Views, Trick-Films, Actualities, etc.



New York Branch:
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GASTON MÉLIÈS, General Manager.

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No.	Title	Length about feet	Price
462-464	The Enchanted Well.....	225	\$38.00

The subject begins with the return of peasants from their work. They arrive at a farm settlement and each one goes to his home. An old peasant comes along leading his ass by the bridle. An old beggar-woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a sorceress, leaves, hurling maledictions upon a well placed in the middle of the scene. The old peasant draws water from the well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil who pursues the peasant. The Devil is changed into a bat and flies away.

465-469	The Inn Where No Man Rests.....	345	58.00
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Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his hat, his coat, and his shoes. The servant places these things upon a clothes-rack in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunk chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against the clothes-rack. Taking his clothes for an intruder he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon the clothes-rack, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots began to dance about the room. The poor intoxicated fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered

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470-471	The Drawing Lesson or the Living Statue	160	\$27.00

In a corner of the gardens at Versailles we see an ornamental fountain with beautiful colonnades. Along comes an old Professor looking for a nice spot to teach his pupils. Finding the fountain to his liking, he goes after his scholars. A mysterious person, who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure doing a lot of tricks at the same time. The Professor comes back with his class and all prepare for work when, at a sign of the juggler, the statue comes to life, makes fun of the Professor and finally is transformed into a fountain, surmounted by a dolphin throwing up streams of water. The unlucky Professor loses his balance, tumbles into the water and gets a most laughable shower bath, while the pupils sketch the scene, laughing themselves to tears.

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472 The Mystical Flame. (*A very amusing subject. The appearance in the fire and the dissolution of a living being are fascinating tricks*).....120 20.00

A juggler enters upon the scene, picks up a skull, throws it in the air, catches it in his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand is changed to a napkin, and afterward into a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws a bit of magic powder. The powder takes fire and blazes up into a large flame in the midst of which appears a lovely lady. The flame dies away. The juggler has the lady descend in order to show that she is quite alive, then he orders her to mount upon the table again. The juggler goes out. The servant falls in love with the lady and makes her a proposal of marriage; but she dissolves little by little into space and disappears as she came. The juggler re-enters and disappears head over heels from the top of a chair. The servant rushes toward the chair, the juggler reappears, coming out from under the table; he seizes the servant, and, after throwing him to the floor, reduces him to smoke. He does the same with the chair, and then goes away, dancing.

473-475 The Witch's Revenge. (*A fantasy of the Middle Ages. A gorgeous subject. Rich costumes and beautiful settings*).....220 37.00

Two guards bring a sorcerer into the hall of a palace of the time of the Middle Ages. The king, who follows them, orders the sorcerer to be chained and to be condemned to death for his practice of witchcraft. He begs the king to permit him just one hour of liberty, assures the king that he will create, thanks to his power, a charming woman, worthy of becoming the king's consort. The king, after a moment of hesitation, agrees. The sorcerer asks the king to remove the guards. The king commands them to retire but not to go far away so as to be within easy call. The sorcerer evokes a spirit. A demon emerges from the floor, and at the

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command of the sorcerer goes and finds a palanquin, which is brought in by beautiful pages. In this palanquin, which the sorcerer shows, at first, to be empty, three lovely Greek goddesses slowly appear. The king is charmed, but he remarks to the sorcerer that the Greek costumes do not please him. But they are quickly transformed, under the spell of the magician, into rich court dresses. The lady in the middle becomes a haughty queen; the two others are changed into lady's-in-waiting. The king takes the hand of the queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the palanquin. The king asks the magician to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a royal clown, who performs some feats of dislocation. He ends his performance by a perilous leap and falls back to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the king and disappears, turning somersaults. The king rushes down to the chair in astonishment. The chair disappears, and at the same time the magician reappears upon the royal throne. The king, in a rage, summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the king. Then, putting on the royal crown, the sorcerer goes out, dancing with the queen and her attendants, who are no other than diabolical personages, while the king, because he was too credulous, remains chained to the spot—a condition in which he wished to place the sorcerer at the beginning.

476 The Oracle of Delphi 100 \$17.00

This time it is before the door of a temple of Delphi that the fancy of the artist conducts us. This temple occupies the entire width of the scene; two sphinxes of stone upon massive pedestals guard the strong iron door.

Desiring to make an offering to the divinity which graces the edifice, a rich nobleman commands his slaves to bring the coffer which contains the precious treasures to be presented. After locking the door he goes away with his slaves, while a bandit, who has been watching him, forces the lock in the door, penetrates into the sanctuary and comes out with the precious box, which has but a moment before been deposited before the sacred image of the divinity. But fear and horror are depicted in his countenance. He falls upon his knees, pressing against his breast the object of his crime. Suddenly the god of the temple appears at the door. He orders the coffers to be returned, and the sacrifice to be atoned for. At his orders the stone sphinxes become animated, after having remained for ages silent and motionless. They seize the bandit and change his head into that of an ass, and to expiate his crime he will have to wear it the rest of his sad existence. The sphinxes remount the pedestals and resume the fixed unchangeableness of stone from which they will never more depart.

The picturesque setting and the marvelous mechanism heighten the intensity of interest of this film.

477-478 A Spiritualistic Photographer 145 24.50

This subject is an absolute novelty, for the effects obtained are made by a process only recently discovered. For the first time, one sees a dissolving effect upon a background absolutely white, a photographic difficulty most cleverly surmounted. A photographing spiritualist has resolved to photograph a person without a camera by means of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Then he lights a magic powder, by which one sees the person gradually disappear and the likeness to form on the paper. The photographer shapes the paper into a large cone, in which is

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	discovered the vanished person, the paper meanwhile having become entirely blank as at first. This subject puzzles an audience by the clever illusions displayed.		
479-480	The Melomaniac	170	\$29.00
	Here we return to an astonishing subject most fantastically worked out. A singing teacher, followed by his pupils whom he has trained to manœuvre with considerable skill, meets in the fields some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. He carries an enormous key of G, which he throws upon the wires to give the proper pitch to his pupils. He forms a measure by fixing his cane in a perpendicular position among the wires, which run in a parallel direction, thus forming the lines of a staff of music. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this bizarre staff several heads corresponding in position to the first part of the tune, "God Save the King." One hears the beating of drums, the heads rearrange themselves, and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away. This subject, accompanied by the proper music, produces great laughter.		
481-482	The Monster	170	29.00
	If the subject of the preceding picture is lively and full of amusement, this one is certainly magnificent in its weird realism. It will please all, for they are numerous, who like impossibilities in hobgoblins, provided the subject is developed in good taste. The decoration is one of the most beautiful. It represents a sphinx stretched out upon a pedestal in a crouching posture. In the background are the pyramids of Egypt. The moon is shining. An Egyptian prince has lost his beloved wife and he has sought a dervish, who dwells at the base of the sphinx. The prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen; a mask conceals its ghostly face. At a second invocation the skeleton begins again to move arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats, it increases gradually in size, its neck assuming enormous proportions, much to the horror of the prince, who fails to see in this grotesque character the wife whom he had lost. The dance ceases. The dervish throws a veil over the hideous creature. Then appears the real princess as she was when her husband possessed her. The prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the prince. When he removes the veil he finds only the skeleton of his former wife. The vision has disappeared, and the princess has returned to dust. The dervish withdraws, and the prince pursues him with his threats and his curses. This subject possesses an extraordinary fascination. It gives during the whole time the perfect illusion of reality.		